

The Fashions of Gay Paree

PARIS, Nov. 14.—The queens of the stage are beginning what promises to be another triumphant season. The footlight favorites of today can afford to keep their public waiting; consequently the dates of first night performances are becoming later and later each autumn.

Paris became then mad for two nights last week, when the Nouveau theater could scarcely hold the people who poured into the building to see a production of the great Norwegian's "Doll House." Although Rejane had been seen in the character of Nora, Mme. Susanne on these nights gave a much greater reading of Ibsen's heroes. Light hearted and gay in the opening scenes, later on she lost this winsomeness, and we were under the influence of the enveloping tragedy. A diet of Ibsen, unmistakable master as he is, would be indigestible, but as a respite from the sentimental mush, pious pulp and cheap vulgarities the stage has been offering lately a night or two at intervals of Ibsen pessimism and too real realism is appreciated and enjoyed.

The other first night affair was the rendition of M. Puccini's "La Tosca." The composer of charming "La Boheme" is not as happy in the "La Tosca" music. He has given a very picturesque representation of Sardou's dramatic scenes, but in some places the orchestration is too heavy and Wagnerian, but in the lighter passages he excels. However, you will soon be able to make your own criticisms of the opera in America.

At both of these performances the American colony was very much in evidence, and listening to its conversation during the entr'actes one was impressed, and not favorably, with the modern talk on the lips of the smart set at theaters, fashionable restaurants and clubs. These elect creatures have a novel manner of using slang terms rather than the accepted formal words. The slang of the stables, more or less, is common enough on the lips of the smart woman of today. In fact, it is quite as necessary to her as a cigarette case or betting book. What is ill bred and vulgar from plebeian lips becomes swaggar and piquant from the society mondaine.

A distinguished member of the modern "cult" in an expansive mood has invented a vocabulary which may be of interest to her American followers. Here is a translation of some of the choice improvements: "My twee" is the way one should address one's dearest friend. When disgusted, "dislike" is the proper capricious phraseology. Delight is expressed in the new language by "deevie." A tea gown is "teagie," and when one is hard up "run dry" elegantly announces the misfortune.

We are Victorian and 1830 in our gowns, but the graceful diction of that time is voted out of date and frumpy.

If it was a case of low talking at the theater there would be no harm in using both in the figurative and literal senses, as high coyness which fairly shone and scintillated in beauty were worn by the smart women.

Lace, batiste, chiffon and all the summer fabrics will be seen at the play all winter. Of course the wrap worn with

these airy costumes will necessarily be warm and comfortable. Nothing spoils "my beauty" more than to look cold, and a red tipped nose or blue lips would ruin the appearance of Venus herself.

Some of the headdresses observed in the audience on the opening nights

est and most perishable shades in fabrics for street and day gowns the edict has gone forth that the stunningest things to don are dark colors in the evening. Cloth dresses for evening are quite original and often becoming and have a cachet all their own when

which is a mellow, amberish red; tangerine from the yellow, reseda from green, heliotrope from the purples, any number of different browns and grays and a delightful dark mouslin tone. Really, one is forced to the conclusion that a woman is hard to please who cannot find something to her taste. Just as we have rivaled the swan in



MODISH PARISIAN WINTER GARMENTS.

were truly wonderful and so diverse in treatment that one may be individual in the matter of arranging one's hair and still follow la mode. A favorite way of wearing the tresses—which, by the way, must be bronze—seemed to consist in waving the hair very loosely and arranging it in a low coil at the back of the head. A small wreath of flowers is becomingly placed at one side of the knot. When worn high the coiffure is surmounted by a large black velvet bow and a long paradise plume sweeping down to the shoulder.

Addison, who devoted an essay to dress in colorings as she is in ideas and fabrics. I do not think there is any color not shown this season in one tone or another. In blue we have the navy, lovely sapphire and royal, although turquoise for the time being is in retirement. Then in red we have the vivid shades and the new aubergine,

brightened up with gold and silver embroideries and bits of real lace. One leading house is using on them a great deal of blond lace applied with silver—in fact, everything which is decorative and may be treated in an original manner is in vogue as a trimming at the present moment. Fashion is as progressive in colorings as she is in ideas and fabrics. I do not think there is any color not shown this season in one tone or another. In blue we have the navy, lovely sapphire and royal, although turquoise for the time being is in retirement. Then in red we have the vivid shades and the new aubergine,

beauty of throat and are comfortable as well as fashionable in our neck fixings, a combination not always found, along comes the highest kind of high collar for our day gowns. In fact, the new ones come right up under our ears and require the most careful cut-

ting, fitting and boning. Neatness is the order of the day in regard to neckwear, and charming are the new linen Prussian high collars with a faintly embroidered edge. These are sometimes worn with a muslin cravat and are a chic finish to a morning toilet. A natty little blue morning frock received a touch of smartness from a high collar of orange panne, a turnover cravat of white muslin and an orange knotted crepe de chine tie. A wide belt of blue kid finished the waist. The pretty hat made for this costume was a large cockade of iridescent blue, green and orange taffeta.

Gun metal gray in face cloth makes a most attractive gown touched up with a becoming little turnover collar of velvet in some bright shade, worked in a motif with dull gold thread on the coat. Three stolid pieces of the dress material adorned with fringe ornament the front width of many handsome frocks. The fringe is carried out beneath the fashion about the shoulders of the bodice.

Douillet, whose forte just now is long, swinging effects, is showing a

gowns, which will be seen on all sides as the season advances. A particularly stunning black taffeta dress very suitable for a woman with gray hair has the skirt made with a succession of deep, fitted flounces, each trimmed with three rows of narrow gray velvet ribbon. The ribbon effect is carried out on the waist, and the undersleeve puff is of embroidered gray velvet. A large gray silk beaver hat trimmed with black feathers is worn with the gown.

The redingote of taffeta is revived in all its glory, and a very useful garment it is. Some of the great houses are making it do service as a carriage or wrap, and with the inner vest removed it proves a dainty garment for house wear.

Langtry had made for her here in Paris this autumn a gauntlet glove which bids fair to be the dressy hand covering of the season. This gauntlet, which is thrown down in a most peaceful fashion, is lined with kid of a contrasting color. A white glove has a violet or perhaps green lining, and the turned down cuff does not in the least resemble the sloppy fashion of leaving unfastened and dangling an ordinary glove. The old fashioned gold glove buttons connected with a thin chain are again worn; but, like all the old styles, it is elaborated almost out of recognition.

The neck ruching of other days is basted in our collars once more, but it looks prim and stiff unless used as a finishing touch to a lace or fancy collar.

In motoring coats the women are wearing fur as a lining, and the men are employing the skin as an outside material. This distinction is a nice one, as it will be an excellent way of knowing "tother from which" while on the motor car.

Dress has now become no inconsiderable trifle, and, with the added materials made necessary by the full skirts and the application of one elaborate trimming on another, the expenses to be reckoned with because of increased labor on a smart gown is bankrupting. This expense may easily be overcome by the woman who is skillful with her needle. But how many women are not even good plain seamstresses?

If I had anything to do with educational matters I should have the art of dressmaking as well as cooking taught in every girls' school. The result would give girls independence as well as a knowledge often more valuable than higher mathematics and physics.

The well dressed woman has much more influence both at home and abroad than the dowd.

CATHERINE TALBOT.

Fashionable Foot Gear. Fashionable foot gear indicates that the toes are becoming narrower and the heels higher, and that with the decline of the vogue of the coat and skirt the mannish looking shoe is passing out of favor.

Most shoes for smart wear have a glossy finish. There is a decided liking for those which are strapped, and some of the prettiest foot gear of the moment consists of little groups of shoes fastened to soles, an arrangement which sets off pretty and dainty stockings, but should be on no account adopted by women having clumsy looking feet.

A fad of the moment is to have Oxford shoes laced with ribbon. Soft bon will be easily through the eyelets, which are made a little larger than usual. Large, rather flat buttons are seen on some of the smartest glaze kid boots, and they look very smart.

Oriental galloons are brought out in the most gorgeous patterns.

A WAIST OF PEAU DE SOIE

SEPARATE waists this winter must match the costume exactly or tone in perfectly with the skirt material. Peau de soie is the silk employed for dressy waists worn with cloth street gowns.

The waist illustrated is the creation of a celebrated Parisian tailor carried out in banana peau de soie. This color



tones in beautifully with the different browns and tans so much worn. Two box plaits and four deep side plaits form the fronts of the waist. A tailor's coat collar finishes the cut out neck. Under this collar, running out to the shoulder, are three narrow capes which extend around the back. The sleeves at the elbow have the same triple cape effect put on over a full, plaited puff which goes into a band of silk at the wrist. Collar and plastron are of white panne dotted with black.

An Economical Petticoat.

Petticoats are another important item in the winter outfit. The most practical plan is to have more than one flounce to each top. These flounces are provided with a comely row of buttonholes, and the buttons are sewed to the edge of the top of skirt. Thus a short fluff of stout black moreen is excellent for wet days, and for fine dry weather a long black or colored silk or moirette one may be donned with pride and a pleasant feeling of extravagance indulged at small cost. This is a word in season to the girl on an inadequate dress allowance, and I fear her name is Jess.

The Use of Chiffon.

Chiffon is more used than ever, and the wonder is how we ever did without it. It forms an interlining between lace and silk, and thousands upon thousands of yards have been used for the hems of gowns. Peleries and mantles of many shapes are made in this fabric for evening wear, and some of it is perfectly charming with appliques of painted velvet. Velvet flounces are, however, superseding chiffon in many instances. More is the pity.

EMBROIDERY FOR NERVOUS WOMEN

NERVOUS troubles appear to be on the increase among women, and at the present moment a favorite prescription of fashionable doctors for their smart women patients is "a little dose of needlework." The movement in favor of the gentle art of embroidery has also made a decided advance among those who pay scant heed to the physician's orders, and rumor says that this old fashioned craft is to prove a rival to the all absorbing bridge this winter. The fact that this art has languished so long is doubtless owing to the up to date woman's craze for athletics.

Needlework is so essentially a feminine accomplishment that most people will rejoice over its general revival and return to fashionable recognition as a move in the right direction. Certainly a dainty woman looks her best when engaged upon a piece of fancy work. I do not mean a travesty of the art whereon blossoms of all shapes and lines are reproduced according to the worker's rather distorted idea of coloring and drawing, but dainty ribbon or silk embroidery done in all the lovely hues and artistic designs of the present day.

Quite new and charming in the delicacy of its needle painting is the new French china work. The name is happily chosen, for at first glance the embroidery conveys a suggestion of the daintiness of Sevres porcelain. The same patterns are used for the new embroidery as for the pottery, and the work is executed with the like aim at raised effect as in eighteenth century ribbon work. The new work comes, however, under the class of needlework pure and simple, the medium employed being florette embroidery silk.

An exquisite example of this French china work is a little table cover of fine linen with a design of graceful ribbon tied festoons of diminutive blossoms in tones of tender rose and faint blue and yellow, with here and there a touch of purple or orange. All are blended with the greens of the foliage into a softness of coloring that might have won the critical approval of Mme. de Pompadour herself. The success of this embroidery lies in a delicacy of touch, which is by no means difficult to carry out, as the Sevres designs afford a fine opportunity for lightness and variety of treatment. Six threads of florette silk are used for the flowers and leaves, the stalks and finer details being worked in one or two strands, as

required. The roses are touched in with three shades of rose color, and the satin stitches are manipulated horizontally,



AN AFTERNOON MEETING FOR FANCY NEEDLEWORK.

overlapping one another here and there to indicate the crumplings of the folded petals. When the cloth is finished with an edging of French lace nothing can be more appropriate as a covering for one of the little French tables so much in style. One of the greatest recommendations of the work is that it may be done in the hand.

Another fashionable and dainty style of needlework used alike in the millinery and household worlds is ribbon embroidery. For this fad the narrowest ribbons are gathered and formed into lovers' knots, tiny flowers and buds. Silver, gold and steel beads are often worked into the design.

Cloth of gold and silver are materials very much sought after in the art embroidery line. Silvery white aluminium cloth is more novel than either of the other two mentioned, but it is very expensive. Consequently this cloth is only used by women who can afford to let their "little dose of needlework" be costly. A sofa cushion of white alu-

minum with a painted medallion in the center and edged with gold cord is a handsome pillow for the very best cozy corner. Speaking of pillows, coverings made of art ticking worked in the new platinum metal are extremely stunning. This metal has the advantage of not tarnishing, as so many of the bullion threads employed have an unfortunate fashion of doing.

Still another form of fancy work is seen in the revival of old Irish Mount Mellick work. White linen is the foundation for many useful bureau scarfs and pincushions made after the Mellick designs. A conventional pattern is drawn on the linen and worked in washing silk or lustrous cotton. After the general outline is gone over some pretty lace stitch fills in the intervening spaces. The work is all done on

the surface, but gives the effect of being in strong relief. All white pieces in the Mellick are usually more appreciated, although very effective would be a bureau scarf and pincushion made of any pretty shade of linen decorated in a floral pattern in Mellick effect with white cotton. A cover of this kind launders well and meets the approval of the modern housewife who insists upon her dressing table accessories being washable.

Although not in the embroidery line, smoke pictures represent an art that is little known, but will be interesting to women. The materials for making smoke pictures are of the simplest and most inexpensive character. Card-board and points made from needles Nos. 10 and 7 pushed into the wooden part of a pen, with the needle eye fore-

most; two camel's hair brushes and a crow quill form the outfit.

To commence a smoke picture take a card about 7 inches by 4 1/2 and hold it in a horizontal position over the flame of a candle, moving the card back and forth until a smooth brown surface of smoke is obtained. Great care must be taken that the card does not scorch. The surface completed, the outline of the design is next sketched in Moonlight and water effects are easiest for the novice. Sketch the outline on the card with a fine needle point.

If a moonlight scene is chosen the moon should be on the left of the picture, and the interior cleared of smoke with the aid of a sharp knife. Next use a very small camel's hair brush and lightly put in the shading, being careful to express artistically the natural effect of your subject. Clouds are placed with a small brush. Light on the water must be done with a long haired brush, and, if necessary, the effect may be heightened by using a sharp pen-knife. When trees, buildings and their reflections are well in the foreground they should be painted in with India ink before the picture is smoked. Light is represented by putting in tints of broken lines with the fine needle and working up with the coarser one.

These smoke pictures make really artistic studies when placed in a deeply cut mount, covered with glass and framed in a picture of the artist's own making. They are especially useful as a present to make something for a fair that is cheap and salable, smoke pictures represent the answer.

An appropriate gift for a bride that the loving fingers of a friend may make is an autograph cookbook. Take from 50 to 100 sheets of white linen note paper and fasten them together by holes punched in both cover and paper and run through with ribbon. The cover, which is one-half inch larger, is of water color paper bearing a design cleverly formed of a rolling pin and carving knife and fork. This book cover may be either embroidered or painted, according to the skill of the donor. Divide the pages into sections, labeling in fancy lettering "Soups," "Meats," "Breads," "Cakes," leaving a generous portion for "Miscellaneous." By way of preface the well known lines from "Lucy" may be effectively used. We may live without poetry, music and art. We may live without conscience and live without heart. We may live without friends, we may live without books. But civilized men cannot live without cooks.

The book is now ready for contributions from friends. Each will be glad to give over her own signature some favorite recipe.

Nerve racked women who are carrying out the fashionable doctors' favorite prescription, "a little dose of needlework," may find the fancy work formulas described of some benefit.

HELEN STEVENS.



What to Eat.

CHESTNUT SALAD.—Take one pound of small, and sliced chestnuts, cover with boiling water, add a small blade of mace and a bay leaf and boil until tender. Drain, and when cool cut them in slices. Prepare an equal amount of sliced celery and, when ready to serve, cut two sour apples into slices, mix all together and add good mayonnaise to moisten all.

Braised Fowl.—This is a good way of cooking an old bird. Pluck, draw and singe it, then truss as for roasting. Wash and cut in small pieces two carrots, a large turnip and one onion. Put these, with a bunch of herbs into a saucepan, cover with a pint of stock when it is boiling, put in the fowl on the top of the vegetables and cover with a piece of buttered paper. Cover the pan closely and braise the contents slowly for two and a half hours. Then put the fowl into a baking pan, spread it thickly with lard or clarified dripping and cook it in a steady oven for three-quarters of an hour. Serve with a rich tomato sauce.

Braised Carrots.—Scrape and cut into cubes sufficient carrots to make one quart. Throw these into a saucepan containing at least three pints of boiling water and cook till almost tender. Then drain off the water and add one cup of stock, a teaspoonful of sugar and some pepper and salt. Cook rapidly until the stock has been almost boiled away, then add a large tablespoonful of butter. Pile the carrots on a hot plate and round them pour some thick brown gravy. For a garnish have fried crescents of bread.

A Simple Plum Pudding.—Take half a pound each of flour, bread crumbs, currants, chopped raisins and chopped suet, add a quarter of a pound of brown sugar and a little lemon peel and moisten the whole with tepid milk in which a saltspoonful of carbonate of soda has been dissolved. Beat all thoroughly, add a beaten egg and pour into a greased mold. Boil fast for four hours. Serve with a sweet sauce.

To Remove Moths From Carpets.

If moths are in a carpet, turn it over and iron on the wrong side with a good hot flatiron. Then sprinkle the floor underneath liberally with turpentine, pouring it into the cracks in the floor if there are any. Rub the turpentine in, and then you can turn back your carpet. Repeat this treatment two or three days.